MEMBERS EXCHANGE

Quarterly publication of the American Medallic Sculpture Association
Web site: http://www.amsamedals.org ~ email: info@amsamedals.org

FALL 2013

CROSSING THE BRIDGE

BUILDING LINKS BETWEEN ARTISTS, COLLECTORS

By Heidi Wastweet

We sculptors intend for our medals to not languish in studio drawers but travel out to many hands.

There can lay a mystery, especially for those who are starting out. How do we make that connection with the collectors? How do we not *only* conduct ourselves as artist but as professionals?

ϕ ϕ ϕ ϕ

I recently questioned two respected authorities of art medal collecting, Donald Scarinci and Mashiko, about the collector point of view.

Fundamental for Donald was that each medal produced be marked to identify the creator. He urged artists to not think just in terms of years but in terms of generations. Paperwork is too easily lost.

Mashiko felt if an artist's style was distinct enough that would serve as an identifying mark. Personally I mark my non-commissioned medals on the edge with my initials, edition number and year of creation. I prefer to not mark the face of the medal.

Images courtesy American Numismatic Society

Donald Scarinsci, an authority on art medals, also collects medals created by winners of the American Numismatic Society's prestigious Sannual altus Award. Above: 1995 Saltus Award honoree Alex Shagin's 1986 medal for The Society of Medalists (114th issue) in bronze. Obverse, at left: Four cherubim circle an undifferentiated globe. Reverse, at right: Two planets of indeterminate identity adrift in sea of stars.

Most artists set an edition limit for each medal they create. In my experience buyers place little concern with the size of the edition. Mashiko said it depends on the individual artist's preference. Donald added the perspective that editions (versus a one-off) allow collectors to own the same medal as museums and that this allows for greater exposure. The ideal edition size seems to be

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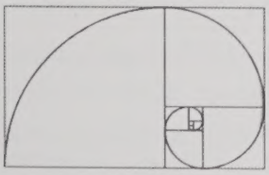

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The AMSA newsletter, "Members Exchange," is published quarterly and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. All submissions will be edited for style and content; however, it is not possible to verify every submitted statement as fact. Authors are responsible for verifying content; stating the source, whether necessary for that printed story or not, helps establish authority in research. E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work.

AMSA's advertising policy: We are accepting ads in the *Members Exchange* Newsletter!!

Each AMSA member gets one free "1 inch" ad per year; then, Each additional "1 inch" ad per member is $5 per publication. A Business card ad is $8 per issue or $32 per year/4 issues. Non-members may run a "1 inch" ad for a flat fee of $10/ issue. A one inch ad may have about 40-50 words and be a maximum of 6 lines long. For commercial businesses: A half-page business ad is $100 for the year/ 4 issues; A quarter-page business ad is $60 per year/ 4 issues.

For more information or to submit an ad, send your e-mail to: AMSA news@frontier.com.

A TWIST IN THE COPPER BULLION MARKET. . .

By Heidi Wastweet

This year has seen a sudden significant upswing in the copper bullion market. This market was virtually non-existent prior to 2008. I've been commissioned to sculpt many models for 1-ounce copper rounds in the last year and it seems to be increasing.

Why the sudden investor interest in copper?

Well, for starters, there is a steady and impressive increase in the price of copper. Even so, there is a solid controversy over whether or not copper as bullion is a wise investment. Some argue that copper futures are a good way to cash in on the increase in prices and the world's increasing consumption of copper.

But copper bullion is not the same. There are relatively high premiums on copper rounds compared to the melt value of approximately $3.25-$3.43 per Avoirdupois lb. (Copper is weighed in Avoirdupois, not troy units as precious metals are).

Images courtesy Heidi Wastweet

"Walker" 1-ounce copper round, the first in a series of "Zombucks" by Provident Metals; 39 mm.

Continued

AMSA MUST BUILD ON PAST YEAR'S SUCCESSES

President's Letter

Dear fellow AMSA members,

Our 30th anniversary celebration ended with the closing of the members' exhibition at Brookgreen Gardens at the end of July. The exhibit originally opened a year ago in October at the Bellevue Arts Museum in Bellevue, WA and then traveled to Brookgreen Gardens for display during the months of May, June and July.

It was a very successful year for AMSA and the exhibits gave a lot of exposure to medallic art and generated interest among the public, both at the Bellevue Arts Museum and Brookgreen Gardens.

Jim Licaretz and Heidi Wastweet each had medals sold at Brookgreen and congratulations to them both.

It proves that medals do sell at exhibits, which answers the questions some of us ask: "Do medals sell in exhibits?"

We hope to create more interest in future shows and need all of our members to help find venues for showing our members work. Please, help us. It is not difficult to find a place to show our work and all you need to do is ask, nicely!

Most galleries and museums plan up to two years ahead so let's get going!

We need to keep up our enthusiasm and want our members to speak up about their own interest in medals and what they enjoy about being part of AMSA.

Our new website is now ready for adding content and Heidi Wastweet has worked long and hard with a web developer to set up the new AMSA website.

We are ready to include members' portfolios and would like to get input from our members with suggestions for articles and links to their own and other websites and YouTube videos, anything that would be appropriate to be in the new site.

It would be nice to include every member listed perhaps by separate categories, like artist and collector/other. Each member can decide how much information to include. An e-mail will be sent to all members with detailed information about submissions to the website.

Please contact Heidi Wastweet with the information you want to have on your personal page : <heidi@wastweetstudio.com> .

The initial set up fee will only be $25 that can be included when paying the membership dues and there is no fee for adding the link to you own website.

The coming year has lot of potentials with the new website and the possibilities it opens for us and hopefully another exhibit.

Anne-Lise Deering,
AMSA president

. . .LEAVES COPPER MORE INTRIGUING AS MEDALLIC ART

Continued

At less than $2 per 1 oz round however, copper is an easy way to collect a wide variety of medals - and they are selling like the proverbial hotcakes.

The big fluctuation in silver over the past five years from a low of $8.92 to a high of $48.48 has left some medal collectors reeling and looking for alternatives.

Survivalists are "stacking" them to use as a small denomination barter item, believing them to become valuable if the economy crashes and paper money becomes useless.

Another contributing factor is Canada's choice to eliminate the penny from the Canadian pocket, with rumors of the U.S. eliminating the cent or penny as well.

Intriguing designs and affordable portability make these copper rounds worth more than strictly their melt value. ϕ

Images courtesy Heidi Wastweet

"Freedom Girl" produced b Mulligan Mint and now sold on eBay. 1-ounce copper, 39 mm.

MARION BENDER ROLLER, NA, NSS (1916-2012)

Boston native Marion Roller was a versatile sculptor – equally facile in small works in fired terra cotta or monumental works in cast bronze. She studied at the Vesper George School of Art in Boston and The Art Students League in New York, and received a BA degree from Queens College.

Throughout her career, her figures, portraits, basreliefs, and medals received numerous honors and awards including the Gold and the Silver Medals of Honor of Audubon Artists, several awards from the National Sculpture Society, and the Margaret Sussman and the Charlotte Dunwiddie Memorial Awards from The Pen & Brush.

Marion Roller's sculpture has been shown widely in exhibits organized by the National Academy of Design and National Sculpture Society in New York City; The United States Mints in San Francisco and Denver; Albany (NY) Institute of History and Art; Pittsfield (MA) Museum; Cannon House Rotunda in Washington, DC; Brookgreen Gardens in Murrells Inlet, South Carolina; National Sculpture Society in Serravizza, Italy; and Federation Internationale de la Medaille in Helsinki, Finland, and Budapest, Hungary.

During the winter of 1999-2000, Marion Roller lived and worked at Brookgreen Gardens as its first Sculptor in Residence. Here, she and her husband, Gil, experienced their first southern Thanksgiving and Christmas meals with fried turkey, corn bread dressing, bourbon-glazed sweet potatoes, hot pepper jelly, and other South Carolina culinary specialties. During the days, Gil enjoyed photographing the Brookgreen landscape while Marion worked in the studio enlarging one of her small designs in terra cotta and greeting the visitors that came by to view the progress. Marion also stayed active playing tennis at a local tennis club; some of the members remember today what a good player she was. My son's 1973 Chevy Super Sport also intrigued Gil who turned out to be a master mechanic. He spent time on the weekends helping my son work on the engine.

Brookgreen Gardens has several of Marion's sculptures in its collection, including *The Wall* and other works in fired terra cotta, and a series of medals struck in bronze. While in residence at Brookgreen Gardens, she taught a workshop in figure modeling and created the design for the 28th medal in Brookgreen's prestigious medal series. Enthralled with the history of the Brookgreen Gardens' property, she decided to recreate scenes from slave life on the antebellum rice plantation, relating it to historic Brookgreen Plantation using illustrations from the Brookgreen Gardens Archives as reference.

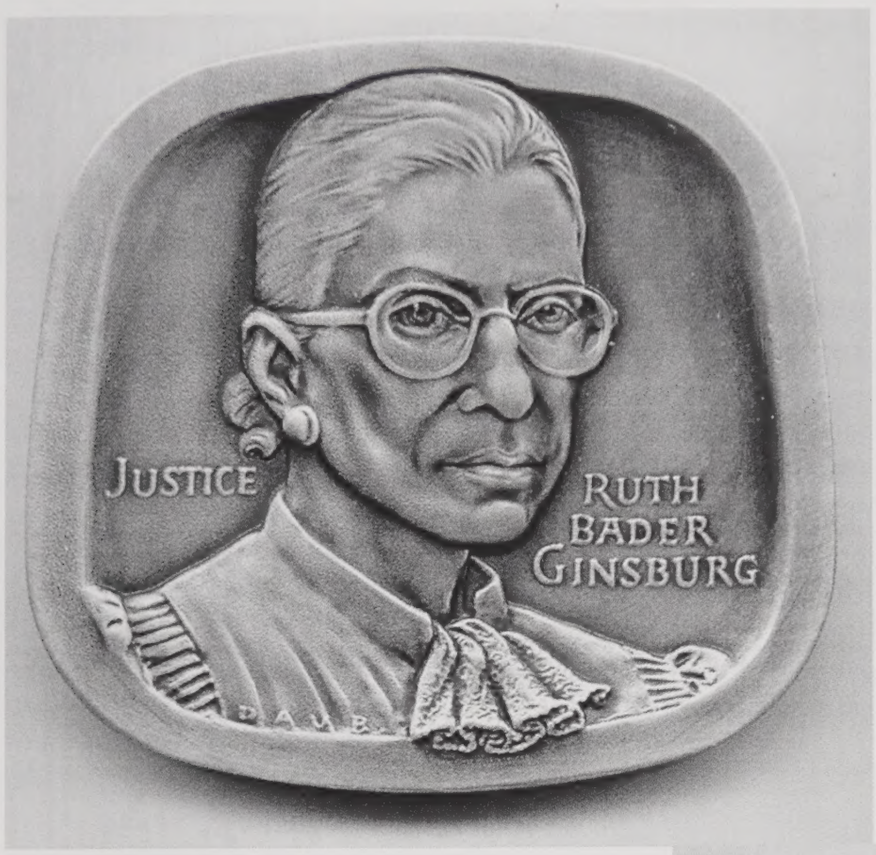
"Plantation Life" medal for Brookgreen Gardens by Marion Bender Roller.

The obverse design depicts two men cultivating rice fields with plows drawn by pairs of oxen. The double-yoked oxen team was a common conveyance for plowing the dry rice fields in preparation for planting. Visible in the background is a four-columned plantation house and outbuildings. The reverse, a scene from the "slave street", shows women and children pounding rice with wooden mortars and pestles. Large baskets constructed of native sweet grass coils sewn with palmetto strips were used to pour the rough rice into the mortar where it was pounded with a pestle to remove the outer hull.

Active in many professional art organizations, Marion Roller was an Academician of the National Academy of Design and a Fellow of the National Sculpture Society. She was also a member of Allied Artists of America, The Pen & Brush, Catharine Lorillard Wolfe Art Club, American Medallic Sculpture Association, Hudson Valley Art Association, and Audubon Artists. Additionally, she was a teacher who provided instruction through the Fashion Institute of Technology, Traphagen School of Fashion (where she was head of the Design Department), Art Students League, Sculpture Center, private lessons, and public workshops.

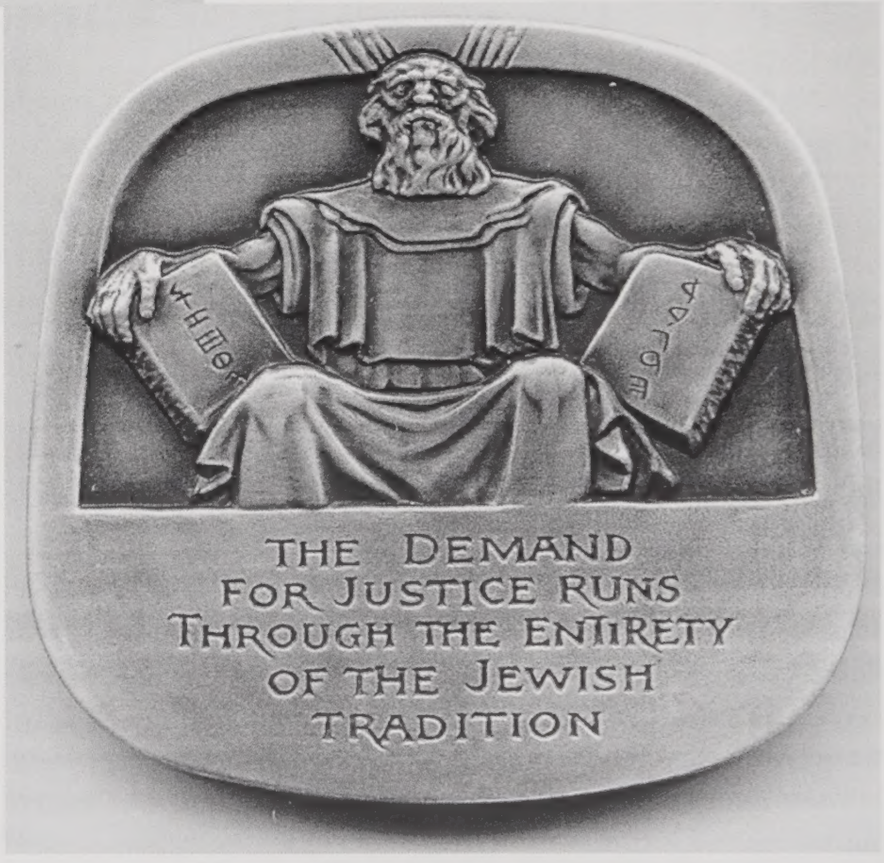
- Robin Salmon

BREAKING GROUND



EUGENE DAUB'S 2013 JAHF MEDAL HONORS JUSTICE RUTH BADER GINSBURG

By Mel Wacks



When Ruth Bader Ginsburg was appointed by President Bill Clinton and sworn in as the 107th justice to the United States Supreme Court on August 10, 1993, she became the second woman justice (Sandra Day O'Connor was the first) and the first Jewish woman ever to sit on the Court. Twenty years later, Supreme Court Justice Ruth Bader Ginsburg has been selected as the 2013 Jewish-American Hall of Fame honoree by a distinguished Advisory Board of leading Jewish historians and organizational leaders.

Dr. Eugene Daub was selected to sculpt the portrait of Ginsburg; it will be added to the other plaques in the permanent display at the Virginia Holocaust Museum, and will be reproduced in limited edition medals in what is currently the longest continuing series of privately issued art medals in America.

The Ginsburg medal crowns a year of impressive

Continued

JUSTICE GINSBURG A LIBERAL VOICE ON COURT

achievements for Eugene Daub, who earlier this year received an Honorary Doctorate from the Academy of Art, University of San Francisco and attended the dedication of his statue of Rosa Parks in the National Statuary Hall in the United States Capitol – the first full-sized statue authorized and funded by Congress since the 1870s.

Daub has indicated that "This has been a wonderful year allowing me the privilege of creating sculptures of two great American warriors against injustice—Rosa Parks and Ruth Bader Ginsburg."

The over 2" diameter Ruth Bader Ginsburg medals have the distinctive rounded-trapezoidal shape, created by sculptor Victor Ries, that has distinguished the Jewish-American Hall of Fame series since it was launched in 1969.

The reverse features Moses, holding the Ten Commandments—represented by the first 10 letters of the ancient Hebrew alphabet.

The great lawgiver is based on a sculpture by Hermon MacNeil in the eastern pediment of the Supreme Court Building.

Inscribed is an extract from Ginsburg's remarks when she received the Albert D. Chernin Award given annually by the Jewish Council for Public Affairs: "I am a judge, born, raised, and proud of being a Jew. The demand for justice runs through the entirety of the Jewish history and Jewish tradition.

The limited editions of no more than 150 bronze (weighing 2 ½ troy oz.), 85 pure silver (3 troy oz.), and 35 gold-plated pure silver (3 troy oz.) are offered to collectors for contributions of $45, $200 and $250 respectively—sent to the non-profit Jewish-American Hall of Fame, 5189 Jeffdale Ave., Woodland Hills, CA 91364 or call 818-225-1348. Mention that you are an AMSA member and take 25 percent discount.

Ruth Bader Ginsburg was born in Brooklyn on March 15, 1933. She was an excellent student in school, and was confirmed with honors from the East Midwood Jewish Center. At James Madison High School, she played the cello in the orchestra, was a member of Arista, was a cheerleader and a baton twirler, and the school newspaper editor.

One of only nine women at Harvard Law School in 1956, Ginsburg and her female classmates were asked by the dean why they were occupying seats that would otherwise be filled by men.

After transferring and graduating (tying for first in class) from Columbia Law School, Ginsburg became the second woman to join the faculty of Rutgers Law School.

When she discovered that her salary was lower than that of her male colleagues, she joined an equal pay campaign with other women teaching at the university, which resulted in substantial increases for all the complainants.

Prompted by her own experiences, Ginsburg established the ACLU Women's Rights Project in 1972 so that "artificial barriers are removed, and avenues of opportunity [are] held open to women."

Jeffrey Toobin, in *Heavyweight -- How Ruth Bader Ginsburg has moved the Supreme Court* (The New Yorker, March 11, 2013), wrote: "[Ginsburg] is, by far, the current Court's most accomplished litigator. Before Chief Justice John G. Roberts, Jr., became a judge, he argued more cases than Ginsburg did before the Justices, but most of them were disputes of modest significance.

"Ginsburg, during the nineteen-seventies, argued several of the most important women's-rights cases in the Court's history. Ginsburg won [five of the six] cases she argued before the Justices.

"As an advocate, Ginsburg had exquisite timing; she brought women's-rights cases at precisely the moment the Supreme Court was willing to decide them in her favor."

Justice Ruth Bader Ginsburg has indicated that she has no plans to retire, in spite of having recently celebrating her 80th birthday, saying "I will stay in this job as long as I can do it full steam." ϕ

> ***'I am a judge, born, raised, and proud of being a Jew. The demand for justice runs through the entirety of the Jewish history and Jewish tradition.'***
>
> ***- Ruth Bader Ginsburg***

Great Women Warriors

Eugene Daub sculpted the statue of Rosa Parks, above. For the JAHF medal shown on Page 5, Daub designed the hands and head of Moses based in part on a carved relief of Moses by Hermon Macneil on the U.S. Supreme Court building. In 1916, Macneil designed the Standing Liberty quarter. The 1927-S coin shown sold for $218,500 in a Heritage January 2012 auction.

By Dr. Eugene Daub

The year of great women warriors against injustice: Justice Ruth, Citizen Rosa and Sheriff Jane Doe. Ruth Bader Ginsburg, Rosa Parks, and an anonymous Orange County female sheriff.

In any year, the opportunity of sculpting any one of these women would have been an honor, but to have all of them was a wonderful and challenging experience.

Rosa Parks was the first statue of an African American women to be installed in the Capitol's Statuary Hall, and the first statue to be commissioned by Congress since 1873.

In 2009, the National Endowment for the Arts ran a national competition, which drew 115 applicants. The final winner was Daub & Firmin Studios. Dr. Rob Firmin and I collaborated on the concept, with Firmin doing exhaustive research, working with me through all the stages of the project, while I created the greater than life-size sculpture.

I will never forget this unveiling for many reasons. It became a wonderful reunion with my children, who live on the other side of the country, and of course to meet with President Obama, an honor I had never dreamed of.

It is not a surprise that the subject of law should offer such rich possibilities for the art of portrait sculpture, but the last commission for the Jewish-American Hall of fame has been a special pleasure for me - for several reasons. First was the opportunity to render the distinctive face of Justice Ruth Bader Ginsburg, the first Jewish woman to serve on the Supreme Court.

Ginsburg also happens to be a favorite of mine because of her liberal views and her commitment to women's rights. Secondly, Moses is always fertile territory for sculptural drama and symbolism.

I was asked to use the image of Moses on the United States Superior Court building, which is a masterpiece of carved relief by Hermon MacNeil, who had created the Standing Liberty Quarter in 1916.

I took the liberty to re-sculpt the composition with a more modeled humanistic head and hands - so that it would be similar to the sculptural hand of Ginsburg on the obverse.

Both the Rosa sculpture and the Ginsburg medal are made in bronze - one monumental and the other can be held in your hand - but both will allow future generations to see the images of two great American warriors against injustice .

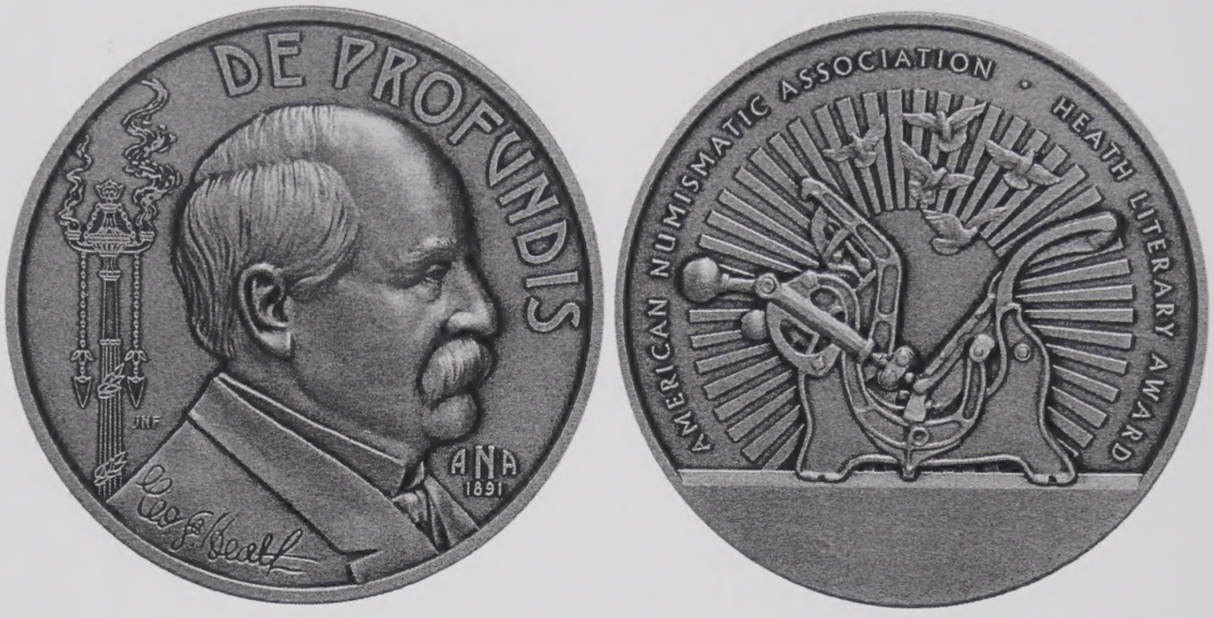
The third female fighter for justice is a nameless sheriff depicted on a memorial to peace officers who have died in the line of duty.

She is 1½ times life size, standing next to her male counterpart in the bronze monument located in the city of Tustin in Orange County, California project .

This was also a Daub & Firmin project, assisted by Rob Firmin and Tom Van Sant who designed and sculpted a beautiful relief wall behind the figures. ϕ

FRANKI RE-DESIGNS ANA'S HEATH LITERARY MEDAL

By Jamie Franki



Images courtesy Jamie Franki

AMSA member Jamie Franki's redesign of the ANA's Heath Literary Award medal.

Recently, I had the pleasure of working with the American Numismatic Association on two very different conceptual medal projects. One project was a literary award medal. The other project had a much more solemn purpose; to research and reflect upon the Great Chicago Fire of 1871 and the rebuilding of Chicago thereafter.

This project was to be the official commemorative medal for the ANA's World's Fair of Money for 2013. The Medalcraft Mint of Green Bay, Wisconsin struck both of these medal projects.

Initially introduced by the ANA in 1949, the Heath Literary Award recognizes excellence in research and writing for *The Numismatist* magazine.

My design is the second medal in this series, replacing bronze and silver medals struck by Medallic Art Company in 1986.

The newly designed Heath Literary Award medal is sponsored for the next 25 years by Quentin David Bowers – an author and entrepreneur named by COINage Magazine as Numismatist of the Century. Bowers is the author of more than three dozen books on various historical subjects, and more than 50 works specific to the field of numismatics.

Needless to say, when Barbara Gregory (current publisher of The Numismatist magazine) contacted me and offered me the opportunity to research and develop this medal, I was quite excited about the prospect of an enduring collaboration with an author of such high regard.

Dr. George F. Heath was a physician and the mayor of Monroe, Michigan. Today, he is more widely known as a publisher and the founder of the American Numismatic Association.

Unfortunately, I could only find one old photographic image of Dr. Heath large enough to discern much portrait detail. Fortunately, I was able to find a portrait likeness of Dr. Heath created by former US Mint Chief Engraver Charles Barber to further inform my portrait interpretation.

The obverse of my medal design features a right-facing portrait of George Heath, a facsimile of his signature and the ANA Lamp of Knowledge as it appeared on early issues of The Numismatist. The reverse shows Dr. Heath's small press, on which the journal was first printed. The doves and rays emanating from the press represent the dissemination of knowledge and goodwill.

The ANA Heath Literary Award medal will be given annually for the next quarter century to a select group of numismatic authors. In contrast, the Great Chicago Fire commemorative medal was commissioned by the ANA as an edition available for purchase by the general public during their 122nd Anniversary Convention (otherwise known as the *World's Fair of Money*.)

Continued

CHICAGO'S "GREAT FIRE" THEME FOR 2013 MEDAL

Continued

The ANA commissioned me to create a series of four official convention medals for World's Fair of Money events held in Chicago during 2011, 2013, 2014 and 2015. These four medals explore the meaning of the stars on the Municipal Flag of the City of Chicago. In 2011, I created a medal to commemorate the Battle of Fort Dearborn, the "first star" of the flag. For this year's commemorative, I researched the "second star," the Great Chicago fire of 1871.

On the 2013 medal's obverse, a field of charred wood serves as a background for the graphic elements of the Chicago Flag. A plume of flame and smoke rises from the space on the flag where the second star can be found.

The date of the fire is recorded in Roman Numerals, next to a loosely engraved sketch of the Old Chicago Water Tower and Pump Station – one of the few structures to escape destruction in the tragic conflagration.

The reverse design features a representation of the modern Chicago skyline, which arose like the legendary Phoenix from the ashes of the Great Fire. I created the city skyline as a complex digital vector graphic, to create a visual contrast between the historic and modern architecture depicted on the obverse and reverse of the medal.

According to Mark Peterson, chief die engraver at the Medalcraft Mint, the reverse of this medal pushed the limitations of their CNC (computer numeric control) equipment to new realms of intricacy, requiring 37 hours and their finest cutting bits to complete the computer-assisted die cutting process. ϕ

Top: Q. David Bowers and Barbara Gregory editor of the ANA's "The Numismatist" magazine. Above: AMSA member James Franki's 2013 medal for American Numismatic Association.

One hundred 2.75" bronze, 150 1.5" two-medal encapsulated sets in .999 fine silver and bronze, and 100 1.5" ribbon-drape bronze convention badges were available for sale to the general public at the 2013 World's Fair of Money. While most of the three editions have been sold, a few medals remain available for purchase from the ANA. For more information, call the ANA toll-free at 800-367-9723, ext. 112.

MaloneBeach earns ANA's Medallic Scupture award

AMSA member James MaloneBeach received the American Numismatic Association's *Numismatic Art Award for Excellence in Sculpture* at the August 2013 "World's Fair of Money" convention in Chicago.

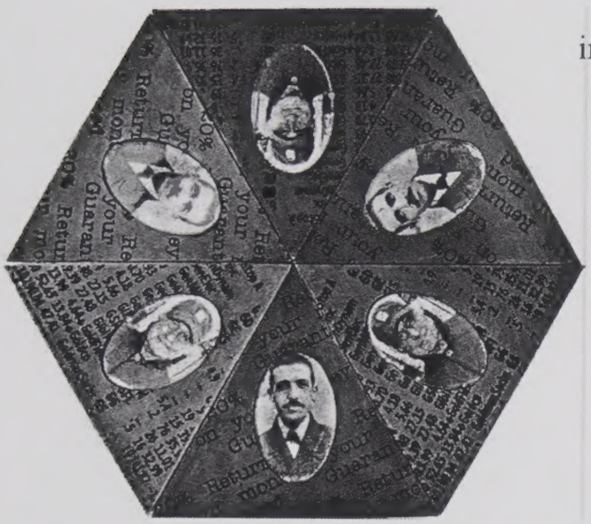
Before turning to medallic sculpture in the 1980s, MaloneBeach had been a jeweller and enameller.

Elected as the USA representative to the Executive Committee of the International Art Medal Federation (FIDEM) in 2012, MaloneBeach got his start in medallic art as a high school and college wrestler. The medals earned by match winners were a lasting reminder.

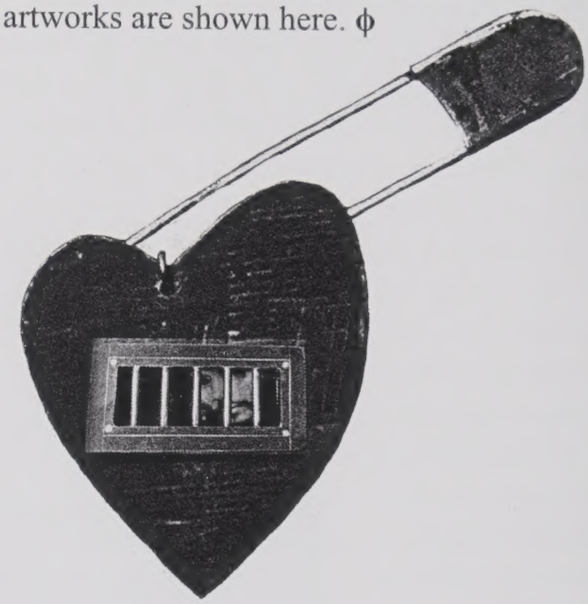
At the 1990 FIDEM Congress, MaloneBeach entered amulets made from fishing lures - and won guaranteed popularity in Finland.

As CoinWorld noted of his 2013 honor, "His medals sometimes incorporate found objects, personal relics, ribbons and even photos."

Several of his medallic artworks are shown here. ϕ

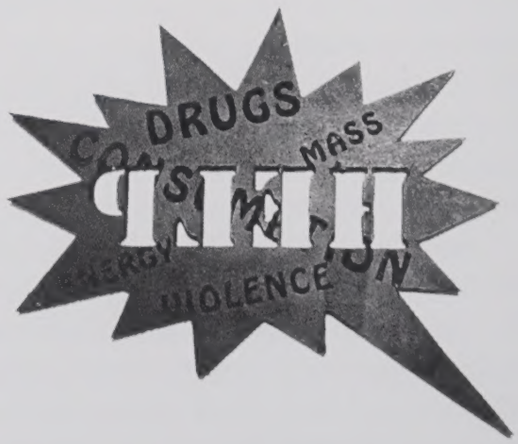


James Malone beach
"The World Economy or
Perfect Pyramid Scheme"



James Malone beach
"Jesus Institutionalized"

James Malone beach
"Worlds View"



WASTWEET: COLLECTORS, ARTISTS SEE DIFFERENTLY

Continued from Page 1

approximately five to 50 medals.

Now what artist doesn't love paperwork? The cliché says we're all bad at it, but times and expectations are changing. Having a logical paper trail goes a long way toward being a true professional. This need not be complicated. Donald says a simple hand-written invoice accompanying the sale will suffice. He suggested adding a signature to the invoice for an additional touch of authenticity. Keeping an up-to-date catalog is an excellent way to track the work and respect the work.

Images courtesy American Numismatic Society

AMSA member Donald Scarinsci collects medals created by winners of the annual American Numismatic Society's presigious Saltus Award. Shown above, 1925 Saltus honoree Laura Gardin Fraser's 1929 National Sculpture Society bronze medal. Obverse: male figure seated in fetal pose holding hammer and chisel, imposed on Pegasus. Reverse: The medal of honor's flame design of the National Sculpture Society.

On the subject of subject matter, whether numismatics or art medals, Donald and Mashiko agree that avid collectors typically collect within a certain category. This may be by topic such as dogs or portraits, or by era or country of origin. For example, Donald specifically has an ongoing collection of works by all Saltus Award winners. More specifically, he collects pieces that represent what he has identified as examples of significant periods in that artist's career.

Donald advises that when museums look to add medals to their collection they look for contemporary medals that somehow reflect the times in which they were made. This could be the artist's medallic reaction to a political event, a tragedy or natural disaster. A curator may also look for medals that fit into a given exhibit or that which shows a particular unique innovation.

Some artists go to the extra expense of fine wooden boxes and stands to accompany medals they sell. Does it really pay off? Mashiko notes that most collectors have a personalized, consistent way to store/display their collections, and so will not value fancy packaging. I found a nice cardboard jewelry box with cotton insert at a local packaging store works nicely and costs under $2. I use velvet pouches for smaller pieces.

For some, pricing is the most dreaded aspect. The general rules of art marketing apply the same to art medals. Don't underbid your gallery. Honor your set prices and be clear about who you will negotiate with and in what circumstances.

Mashiko emphasizes "It's very important to keep a stable price on each work. It means whether the work sold from the artist studio or a dealer/gallery must be the same."

The work needs to be seen. The easiest way is the web. Mashiko admits it's a trend we cannot get away from. I find it advantageous to have my own website. There are alternatives to those who don't want to tackle a full site of their own. In fact, the new AMSA website is offering member pages for a nominal fee.

Final advice for artists from Mashiko: "Like any professional field we are in, what people look for is quality of the work. So, practice, practice, and practice. The more you work, we learn more. There is no secret." ϕ

A special thank-you to Mashiko and Donald for their contribution to this article. Mashiko is the founder and director of Medialia... Rack and Hamper Gallery in New York NY specializing in art medals. She has been a long time dedicated promoter and teacher of the contemporary medal. She has taught and lectured at The University of the Arts Philadelphia and serves as a US delegate to the international medal organization FIDEM as well as long standing member of AMSA.

Donald Scarinci, a prominent New Jersey attorney, is prolific medal & coin collector, numismatic author and speaker. Serving as a member of CCAC, the advisory board to the US Mint, he is also active in ANS as a member of the Saltus Award Committee. He is a member of AMSA as well as Finnish Art Medal Society, the Dutch Art Medal Society, and the British Art Medal Society.

Whither AMSA? - Discussion

This summer I sent an inquiry to board members and a few others inquiring "Whither AMSA?" We received serious inputs from a number of these medalists and collectors, which are printed as follows.

I think it is time to start to serve collectors better and to help with sales of art medals by our members.

It does not take rocket science. All our members have to do is send information about any new medal you create for sale, by commission, etc. to our newsletter editor, Andrew Perala (aperala@aol.com). Send pictures, indicate the size, indicate the maximum number that will be made, indicate cast or struck, indicate the price, and indicate the address where orders can be sent. At some point, we can produce a comprehensive sales catalog on our website. Then AMSA will become attractive to many more collectors of art medals.

What do you think? Email your comments to our president Anne-Lise at supermedal@frontier.com .

AMSA Unique, By Mel Wacks

There is no organization that specializes in art medals aside from AMSA. But AMSA acts more like a guild—with interest mainly for medalists—not medal collectors. I get the impression that the medalist members of AMSA are not interested in selling their medals. How many medals are sold as a result of our exhibits? Do we even try to sell medals at these exhibits? Are medals priced at these exhibits? Similarly, I rarely see any medals pictured in the AMSA newsletter that our members have produced. And on the rare occasions that they appear they are usually not priced.

I think we can should continue to organize exhibits, and feature articles about casting, patinas, contests, etc. - of interest to medalists. But I believe we should devote up to 50 percent of our newsletter and website to new medals created by our members. Some will be commissions for awards - and these should indicate the medalist, the organization making the commission, etc. Others will be for sale - and these should indicate numbers made, price and how to order - which will be of interest to collectors.

There is no one else but ourselves who can promote art medals - as commemoratives & awards and as collectibles. What do you think?

AMSA for artists with room for collectors
By Donald Scarinci

My thoughts on AMSA's mission is that it is and should be primarily an organization for artists with a home for collectors as well. The minds of artists and collectors differ in one important way - collectors think in a catalog or list way and artists do not. Most - 98 percent - of the AMSA artists do not even have a catalog of their own work, some have no recollection of dates and some don't even sign or initial their work. Part of the challenge of collecting contemporary art medals has always been learning the body of an artists work and getting the artists to sell their work. In many cases it has taken more than a year to finalize a sale and if I had not met Mashiko or Francis Simmons, it is safe to say that it would have been impossible for me to have assembled the collection of contemporary art medals that I have assembled.

What seems strange to a business person is quite the norm for artists. Maybe that is why I love being around them and why I take so much joy in studying their work and absorbing their thoughts and emotions through their work.

Some artists operate solely on commissions
By Jamie Frankie

I can't really comment on behalf of the membership, but in my circumstances much of what I create is for organizations who either award or sell the medals I make for them. I generally have nothing to do with sales, that's on my client's end. Maybe I can get the ANA more involved in what I/we are doing ... there could be mutual benefits.

Down the road I am interested in creating more independent editions of art medals - and at such time I'll definitely be interested in sales/project promotion.

Collectors must be served! By Eugene Daub

Mel , You bring up some excellent points . It's really great that we have people like you with a marketing perspective that many of us artists are lacking. I think we need to do a major brainstorming effort on this subject in the near future. The Collectors must be served !

Room to expand for collectors By Heidi Wastweet

Excellent thoughts Mel! I think we could do a lot more for the collector members.

Do you have any idea how we can better represent the collectors on the website? The artist members will have portfolio pages. Would collectors be interested in showing pieces from their collection? As for sales from shows,

Continued

VARYING APPROACHES TO MEDAL MARKETING

Continued

I did sell a medal at the previous Brookgreen shown for $200.

More discussion needed By Anne-Lise

All the medals displayed in the Brookgreen Gardens show that the artists noted were available for sale, are. Robin Salmon sent me a note about it and they take a 35 percent commission. I don't understand your comment about medals for sale. The price of the medals shown in the newsletter are not included because I didn't have the price available. Anyone interested in purchasing one of the medals can contact either the artist or <amsanews@frontier.com> to find out the price.

What Collectors Want From Artists
By D. Wayne Johnson,
Medallic Art Corporate Historian

Heidi Wastweet proposed the inquiry to learn what collectors want from the members of AMSA in the sale of artists medals directly to collectors. Since I have been involved with thousands of transactions of medal sales to collectors as both dealer and publisher I have insights to offer some suggestions.

Here are my top ten:

1) Artists to act in the most business-like and professional manner. An example of one transaction I know of: after a price was agreed and the medal handed over to the collector, he requested an invoice to pay the artist. The artist did not send the invoice for six months. This actually happened by an AMSA member. He must not have needed the money, but he was lax in completing this transaction.

2) Realistic pricing. A collector knows you may have spent weeks – or even months creating your medal – but he cannot underwrite your living expenses for this length of time in the price of one medal. You must set a realistic price for your work of art. Expect to negotiate. Let the collector know, however, you are not a "starving artist."

3) Document papers. Provide an invoice on your personal or professional stationery. Describe the medal in detail, with special mention if it is a limited issue with a serial number. Sign and date this document. In 2004 I devised a stock invoice for use by AMSA members. With a pad of these the artist could complete this form in quick time. It was not adopted. AMSA officers at the time deemed it useless and unnecessary. For a collector such a document is very important for his estate valuation, any appraisal, or the ultimate sale of the item.

4) Rarity. Collectors love rarity – the fewer the better. But the medal has to be publicized, cataloged, exhibited and written about. If you could make only two specimens – one for a museum to exhibit and write about, while the collector has the only specimen in private hands – he would be happiest. But you need to sell many medals to support your career. This gave rise to the limited issue where you announced in advance the number to be made. It is better to be conservative in setting this number. Ten is better than 20 where the unsold items would cloud the price in the secondary market. A sold-out issue benefits both – the value rises for the collector – and the next issue sells out quicker for the artist.

5) Signed medals. Be sure to add your signature, monogram, or initials on your medal. Also the date. If you copyright the design you must add the copyright mark and the date. These can all be in the same location, on one line or arranged in artistic fashion. Just don't hide it. Your medal will last for hundreds of years; let the world, and art historians, know you made it.

6) Artist's biography. Prepare an updated list of your art works along with your biography. Give a copy of this to everyone who buys a medal from you. This might encourage a collector to buy more than one of your medals. (I have record of 3,967 of these biographies and lists of American coin and medal artists in a databank intended for the internet. Send me yours!)

7) Keep collector's anonymity. Some collectors do not want it known they collect medals for whatever reason. Most collectors don't care who knows. But unless you know the difference, consider mum's the word.

But keep in touch with the collector. An occasional email or offering of a new medal may be useful to both of you. Collectors generally add to their collection by topical interest. You must recognize that not one collector wants every medal made in America. He will be selective. You can ask, or he might tell you in advance, what his topical interests are.

Keep a stock of your medals on hand. Worst scenario is to show a medal at an exhibit and cannot sell it at once. You have to have another one cast for the buyer at hand. Better to make the sale while his interest is active.

Plan ahead. Plan for exhibits, keep the subject of your medals topical, recognize opportunities of upcoming anniversaries and other occasions in the future where a medal would be an ideal memento. Good luck! ϕ

NEW WORKS

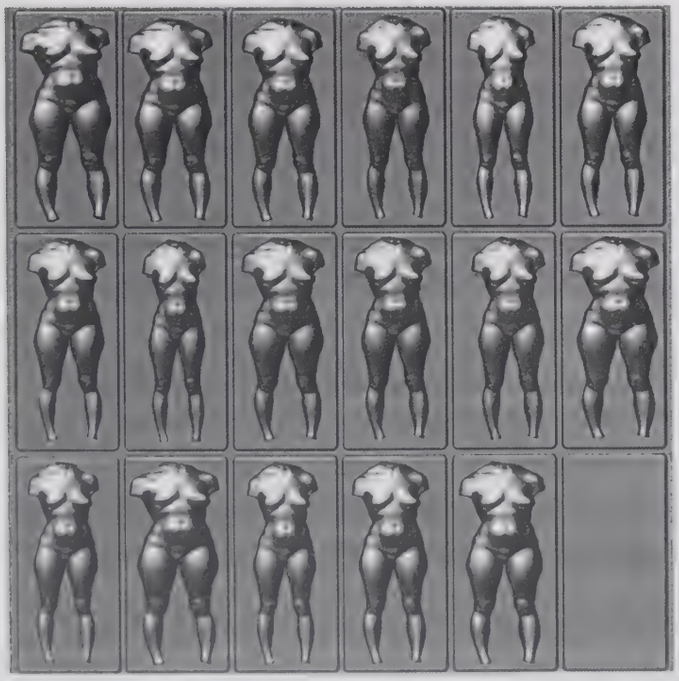
Mike Meszaros
"John Daly Memorial Medal"
- University of Tasmania

Mike Meszaros
"Walter and Eliza Hall
Institute of Medical Research"

Mike Meszaros
"Lawrence Bragg"

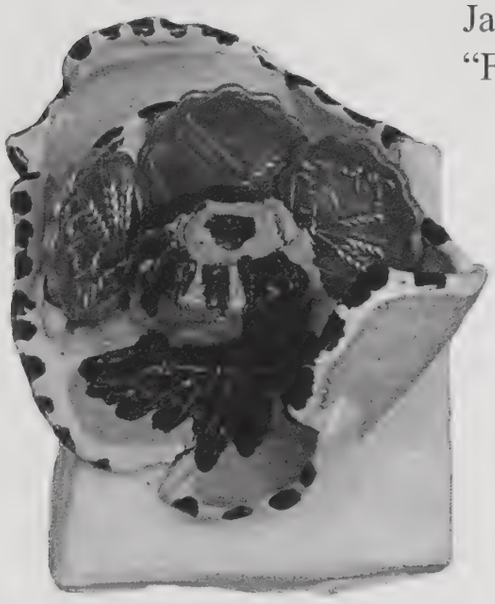
Jim Licaretz
"novo hommus 2"

Mike Meszaros
"T.G. Ticker Award"
- University of Melbourne



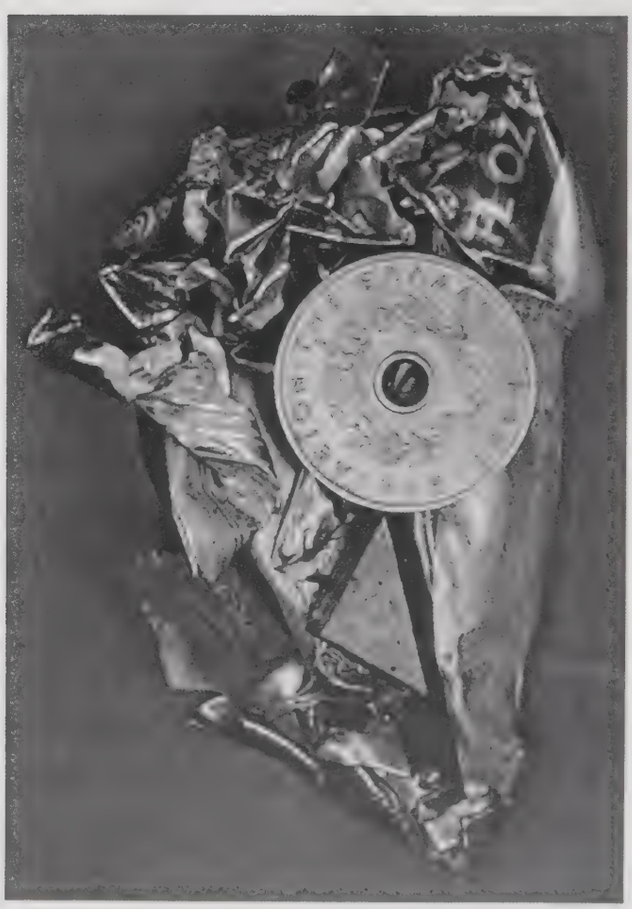
Jim Licaretz

Geert Maas
Erotica I, II, and III: bronze, a collage of erotic elements
$185 each, or $525 for the set of three medals.



Janet Indick
"Flower Power #1"

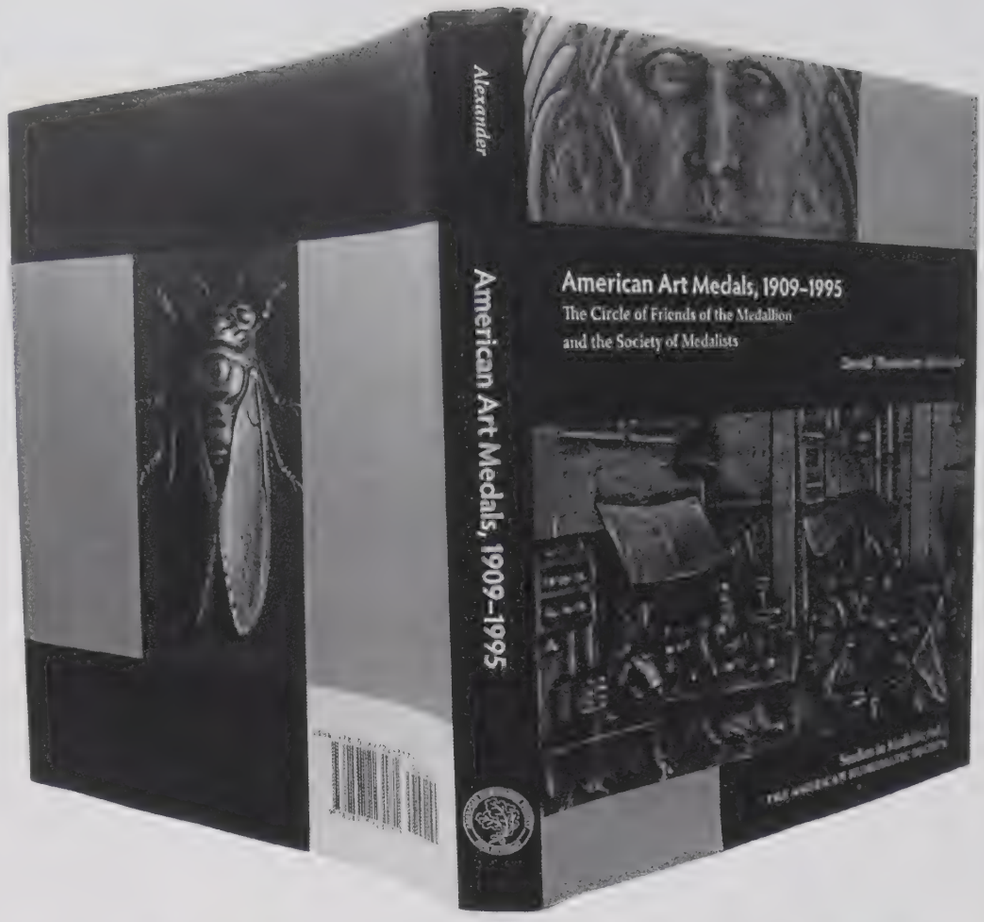
Janet Indick
"Aurora's Bed"



Janet Indick
"Cantilever"

America's Best Medals

David Alexander reviews American medals 1909 to 1995


Alexander
American Art Medals, 1909-1995
American Art Medals, 1909-1995
The Circle of Friends of the Medallion
and the Society of Medalists

David Alexander's newest book, ":American Art Medals, 1909-1995" was honored at an opening reception at the Medialia - Rack and Hamper Gallery on Sept. 21, 2013. Alexander, an AMSA member, is a professional numismatist whose primary focus is research and writing.

Complete collections of medals issued by the Circle of Friends of the Medallion (COF, 1909-1915) and the Society of Medalists (SOM, 1930-1995) were highlighted at the Saturday, Sept. 21 opening reception at Medialia – Rack and Hamper Gallery, 335 West 38th Street, 4th floor, New York City.

COF and SOM fostered excellence in American medallic art by issuing two fine art medals each year to their members, inspired by older groups in France, Belgium, the Netherlands and Austria. COF flourished for six years, while SOM was active for 65 years, releasing 134 medals struck by Medallic Art Company, then America's premier maker.

Medals on display were largely from the collection of researcher and author David Thomason Alexander, author of the acclaimed *American Art Medals, 1909-1995, Circle of Friends of the Medallion and Society of Medalist, Studies in Medallic Art 1*, published by the American Numismatic Society (ANS), New York, 2011.

Process works from the collection of AMSA/SOM artists can be seen through October 26th. Original drawings from Don Everhart, as well as proposal drawings and final plasters by Eugene Daub for his Brookgreen Gardens issue, are among them. Other current AMSA members represented in SOM issues are Leonda Finke, Amanullah Haiderzad, Geri Jimenez Gould, and Patricia Lewis Verani.

Also exhibited are original sketches and drawings of medal designs submitted to SOM in the 1950s by artists taking part in the program, with contact prints of the color illustrations of the medals, taken by Robert Krajewski, formerly of Stack's and Alan Roche of ANS. Rare medal patterns were provided by collector Scott H. Miller, like Alexander, a past president of the New York Numismatic Club, with additional items provided by Harlan J. Berk of Chicago.

A former museum director, David Alexander was staff writer and editor for *Coin World* and pens a monthly column "The Research Desk" for that numismatic weekly. He is a contributing editor to *COINage* magazine and is a frequent contributor to *The ANS Magazine*. A Life Member of the American Numismatic Association (ANA), he received its "Numismatist of the Year" recognition at the 2013 Chicago ANA convention.

The moving force behind trend-setting Medialia is artist, sculptor and educator Mashiko, who launched the gallery in 1992. Mashiko is a strong advocate of the recognition of medallic art as a branch of sculpture and is well known in the U.S., Europe and the Far East. "American Art Medals" will remain of exhibit through July 2014. Gallery hours are Wednesday through Saturday, 12-6 p.m. and by appointment. You can find them on the internet at www.medialiagallery.com. ϕ

THE HOBO NICKEL IS NOW THE 3-INCH QUARTER DOLLAR

Steven Adams is among the small group of artists, sculptors and engravers who hand-engrave coins to create what he likes "to call miniature medallions."

The reshaping or sculpting of existing design elements on U.S. coins has been popular since the "Love Tokens" of the mid-19th century.

The Original Hobo Nickel Society (www.hobonickels.org) reported in September 2013 that this 1913 Hobo Nickel had just sold for $1,015 on eBay.

The redesign of U.S. coinage instituted by President Theodore Roosevelt that began with the art of sculptor Augustus St. Gaudens on the $20 U.S. gold coin in 1907 continued down through the denominations. In 1913, the "new" five-cent design came out and its large design elements of the profile of a Native American Indian Chief on the obverse and left-facing profile of an American bison on the reverse proved instantly popular with coin re-sculptors.

The earliest sculptors established a design theme that has continued to modern days - the "Hobo nickel" with its iconic image of a man with a hat, beard and an often scruffy air.

While other U.S. coin denominations like the Morgan dollar also had similar design elements - a large, human profile on the obverse - they were just too valuable to be turned into art.

A five-cent or nickel coin proved to be the ideal medium during the Great Depression. Today, sculpting medals in silver is widespread, and the the recently issued U.S. five-ounce silver bullion quarter-dollar coin is now a sculpting medium.

AMSA member Steven Adams presents two of his morMany are more than just engraved coins, they are works of art. Now that the U.S. Mint has

Images provided by Steven Adams

Two resculpts of the U.S. five-ounce .999 fine silver bullion coin issued by the U.S. Mint by Steven Adams. At 155.517 grams and 76.2 millimeters in diameter, the coin is proving to be ideal larger "canvas" for coin resculptors like Adams.

produced three-inch five-ounce silver coins, coins engraved this size literally are one of a kind medallions.

As Adams tells AMSA, "(these are) something different and might offer a new perspective to many. I both engrave dies and sculpt bas-relief, but this method is by far the most challenging and rewarding." ϕ

NEW CREATION

NAA SOFIA MEDALLIC SCULPTURE STUDIO
INTERNATIONAL PROJECT
2013

SEVENSESSIONS

НХА АТЕЛИЕ ЗА МЕДАЛНА СКУЛПТУРА
ИНТЕРНАЦИОНАЛЕН ПРОЕКТ
2013

The Birds 5 Птиците

Andreia Pereira, Portugal

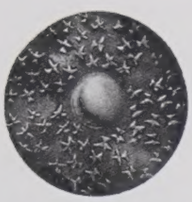
Andrey Mishin, Russia

Ann Shaper Pollack, USA

Anne-Lise Deering, USA

Anton Ivanov, Bulgaria

Antonella De Rose, Portugal



Bogomil Nikolov, Bulgaria

Claire Poulter, UK

Elka Vassileva, Bulgaria

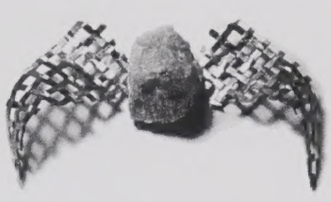
Ekaterina Dimitrova, Bulgaria

Emil Bachiyski, Bulgaria

Gábor Szabó, Hungary

Georgy Postnikov, Russia

Heidi Hinder, UK



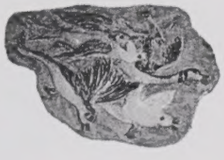
Hugo Maciel, Portugal

Jeanne Stevens-Sollman, USA

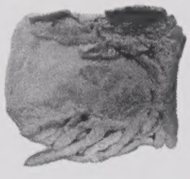
Kaloyan Georgiev, Bulgaria

Katya Valter Potskova, Bulgaria

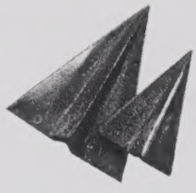
László Szlávics, Hungary



Lynden Beesley, Canada



Mashiko, USA



Mihaela Kamenova, Bulgaria

Nikoleta Ivanova, Bulgaria

Polly Purvis, USA

Panayot Panayotov, Bulgaria

Petya Popova, Bulgaria

Rasa Deksne, Latvia

Sebastian Mikolajczak, Poland

Thomas Diehn, Germany

Teodora Draganova, Bulgaria

Velga Eizenberga, Latvia

Ventislav Shishkov, Bulgaria

Virág Szabó, Hungary

Zainab Abdul-Razzak, Iraq

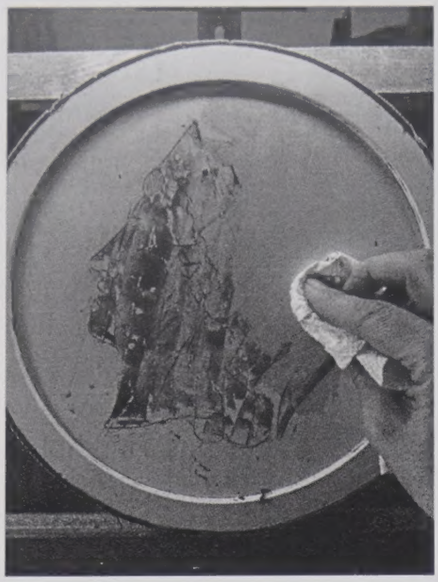
Mellon creates Albert Schweitzer medal

Marc Mellon works on the plaster model of a medal to be reduced and struck by Medalcraft Mint; the first medal was awarded at the American Celtic Ball at the Pierre Hotel in NYC this October 9th.

Albert Schweitzer was first known as a musical scholar and organist, who had "rock star" status in Europe in the early years of the 20th century interpreting the works of J.S. Bach. He also was well known as a philosopher and theologian advocating "Reverence for Life."

Yet, Schweitzer left all that behing. He enrolled in medical school with the goal of establishing a hospital in Africa. These efforts, along with his writings, including writings condemning the development of the nuclear bomb, garnered him the Nobel Peace Prize in 1952. ϕ

Cleaning Clay with Olive Oil



Here's a quick tip for sculptors working with plastilina – if you work with clay on a plaster base then you know clay is not fond of sticking to the plaster. Easy fix. First wipe down the plaster with mineral/ baby oil or olive oil. Any oil will do in a pinch but the fine molecules of mineral oil or olive oil work very well.

When it's time to clean the clay off of the base, tools and hands, the same thing will do the job. First gently scrape off the majority of the clay, then a paper towel dipped in oil will wipe it all clean. This works better than any solvent and not only is it non-toxic, it's also great for your skin! - *Heidi Wastweet*

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Web: www.classicfoundry.com

AMSA Membership Form

Membership runs from Jan 1, to Dec. 31.

Enclosed is my check for:

$40 annual AMSA dues in the U.S.A. and Canada;
$20 for matriculated students (enclose a copy of current ID)
$50 annual dues outside the USA and Canada.

Enclosed is my contribution of $_____ to Help AMSA reach its goals.

I am an: Artist _____ Sculptor _____ Dealer _____ Collector _____
Producer /Supplier _____ Other _____

Name:_____

Address:_____

City:_____ State_____ Zip_____

Home Phone:_____ Day Phone (studio/work_____

E-mail Address: _____

Please send completed application and payment in U.S. Dollars to:

American Medallic Sculpture Association (AMSA)

To ensure receiving your newsletter, send your annual dues to:

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